

Design 11, Final term project:
TAVOLA DI DIO

CONCEPT

Design can be about awareness / awakening the unconscious mind of yourself and your audience. Good design artfully affects us.

- We will explore this notion through Food. *Express your relationship to food.*
- Our body is our temple, thus our table is our altar of sacrifice. What's the *feedback*?
- All of us have to eat though we all see food in distinct ways. Some eat to be filled, others for nourishment, out of necessity, or for comfort. Some see food as their best friend, others is their enemy. Food can be a means to an end or an ends to a means. For some food is beige and brown, and others it's full of colour. Some just like to taste salt and sugar, where others seek a wider range of flavor.
- Obesity, especially among children, is at epidemic proportions in Canada.
- A Food revolution is happening

BUY SEASONAL

Buy cheap?

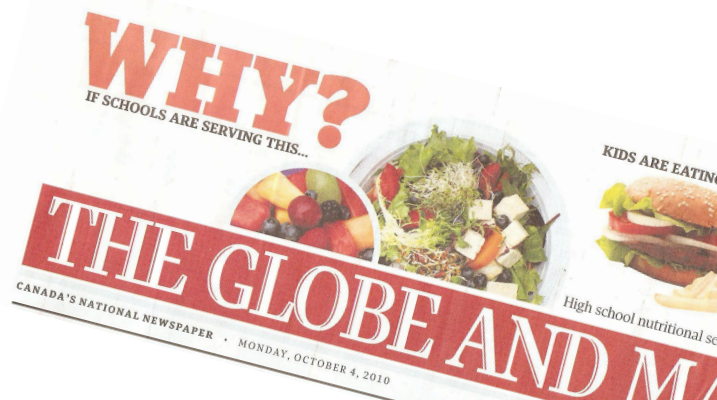
Buy local

Pre-cooked?

IN YOUR IWB (TERM 2 SKETCHES)

Investigate: (reserve and tab a 10 page section in your IWB -- Consider doing this academically, scientifically, expressively, symbolically and observationally)

- Document what you eat in a week. List the ingredients, draw your meals
- How does your home's cooking / shopping influence your diet preferences?
- Research to find others with similar eating habits -- can you find a group on line that promotes your food priorities? Can you find those who challenge or disagree with your food choices.
- See references of [Garden of earthly delights](#), [The Food Revolution](#)
- Document messages from your grocery store check out lines (magazines, products, "feel bad about yourself - eat this"). Take photos, manipulate them...
- Food as emotions. Express through drawing or collage your emotional reaction to a meal.
- Memories and associations with food. List or draw.
- Food as addictions (caffeine, sugar, fat, anorexia). Research and/or make a visual response to this notion.
- Food packaging and marketing. Find examples and describe how it is intended to affect you. How successful is each design?
- Food in the community or global sense... our over stuffing is someone else's famine.
- Pesticides, herbicides. How do you feel about eating these toxins?
- Explore food as ritual.. Dinner with family, religion and food, food and TV, halloween.
- Food as living or dead entities (to pasteurize or not to pasteurize? Rare or well done?) What's living, what's dead... Perhaps draw, paint or make an experiment with living vs dead food (e.g. make a painting of an bowl of oranges over a week, document their decay.)



Reflect:

- Write a 300 word reflection on your relationship to food.

State:

- In a sentence, take a stance... State your position on food.

Plan designs:

- Create three different design ideas that aim to persuade others to your point of view.



CREATE (8 CLASSES OR 10 HOURS)

• Create a design to persuade others to your point view on food.

• You can do this through:

• A small book with images and text that tells a story about you and food

• a 2-3 minute video infomercial or music video (chose a song that informs your position or make your own tune in GarageBand)

• A tabloid size poster that persuades others (propaganda)

• an illustrated cook book that promotes people to become more conscious about food.

• Sketch up- design your dream eatery (kitchen or restaurant)

• Artful Fashion for food - design and make clothing that exemplifies a plate of food you enjoy.

- Design a building that is natural garden... Eat the building...
- Redesign a product or a space in a way that solves a diet issue or makes people want to eat better. This can include product packaging. (www.boredpanda.com)

TAVOLA DI DIO, LEARNING TARGETS.

Scale:
 + 100: Exemplary / Distinguished
 ✓ 80: Proficient / meeting targets
 ~ 60: Developing
 X 40: Unsatisfactory

Evaluation:	Learning Targets:
/10	<p>Your planning process for your final design will be made evident through:</p> <ul style="list-style-type: none"> • 3 different layout ideas • There is clear evidence of a rigorous creative process as evident in a range of sketches (thumbnails, experiments and drafts) created specifically for this project. • At least three different ideas have been explored. • There is clear evidence that the chosen idea has been explored in at least three different possible ways. • A design brief addresses all of the key issues that is relevant to communicating and successfully executing a design concept submitted within 3 days. • If working in a partnership or group, there is a journal or inventory of what each person is contributing and their contributions are clearly equitable.
/100	<p>The Final Design product is likely successful because it models:</p> <p>Your Design's Content /Meaning</p> <ul style="list-style-type: none"> • Your design appears to be relevant and persuasive to a specific target audience. • Then concept is unique (innovative or creative), clearly a product of your insights & subsequently engaging a critical audience. It is meaningful. • It is clear to understand • The content is researched and factual. • The Design is persuasive (as evident through an effective branding strategy or emotional tone), the forms and content work together. <p>Your Design's Form or Aesthetics:</p> <ul style="list-style-type: none"> • The design models a high proficiency in crafting -- with concern for excellence in clarity of a persuasive idea • Your design is fully executed for clear communication, expression, and distractions are eliminated. • Aesthetics & Design Composition: audience eye movement & principles & elements are all well considered for their persuasive potential • Font choices are appropriately selected for their persuasive potential • A coherent colour palette is being used and they reinforce the design's intent. (E.g. Complimentary colours, primary colours or analogous pallets) • The artist shows commitment to their project. There is evidence of ambition and rigor in the process & product. <p>Technology Skills:</p> <ul style="list-style-type: none"> • The technologies used are appropriate for the design concept • The technologies were used effectively and skillfully.
/10	<p>Perceiving & Responding:</p> <ul style="list-style-type: none"> • You reflected on the intent, meaning and relevance of their art work as evident in critically considered written reflection • You have made meaningful contributions in critiques, involving analysis and critical judgments.

Term 2 Sketches (worth 10% of your course mark):

At least 10 (preferably 14) different pages have been filled in your sketchbook focussing on your relationship to food. Each should represent at least 30 minutes of focussed exploration.

These will include:

- Proficient observational drawings, studies from life of food or food spaces. Try in paint, coloured pencil, pastels, found media, graphite etc.
- Studies made in mixed media (e.g. Collages, stitches, found media that have been manipulated)
- Charts, notes documenting your relationship to food. This might be poetry, meal charts, thoughtful research, comparisons of ingredients)
- Of these drawings, several full pages are activated to consider the eye movement and figure to background relationship (no floating objects)
- Consistent thoughtful focus is evident. Studies are carefully considered, i.e. Expressive work is fully expressed, observational studies describe form and light, colours are bold, research is thorough, etc.

/100